APPENDIX B – HISTORIC LANDMARK

APPENDIX B – HISTORIC LANDMARK NOMINATION

Property Description

Physical Appearance and Characteristics

Located at 800 N. Country Club Road, the former Benedictine Convent and Chapel of Perpetual Adoration (also called Benedictine Sanctuary or Benedictine Monastery and referred hereafter as monastery) today rises prominently above surrounding buildings; clearly distinguishing itself from its neighbors. Even at the time of its construction in 1940, the building was destined to become one of Tucson's iconic landmark properties. Both local and national newspapers, lauded the new "Spanish-Renaissance" style building even before it was built, noting that the building "…will be one of the most beautiful structures ever erected in Tucson" (*Arizona Catholic Herald Annual Review* 1940 and *Arizona Daily Star* 1 December 1940*)* (Figure 1).

Figure 1. Architectural rendering of the Benedictine Convent and Chapel by architect Roy Place (drawn by Lew Place), as published in the *Arizona Daily Star* in December 1940.

True to the newspapers' predictions, the 73,030 sq. ft. multi-story monastery building designed by architect Roy Place for the order of the Benedictine Sisters of Perpetual Adoration, was an impressive feat of local religious architecture. The footprint of the building was designed in the form of an "E" and constructed of brick, sheathed in cement plaster, and accented with arcades, stone medallions, corbels, columns, pilasters, coping and ornamental iron gates, and a tiled-topped dome with copper finials. The north wing housed the sanctuary and chapel, the central wing housed the refectory, the south wing the living and workrooms, and the former kitchen and utility rooms were located in a second-story deck above the chapel. Interior courtyards were located between the wings and enclosed by and connected with open-air arcades. The interior courtyards and grounds were landscaped with a mix of fruit and deciduous

trees, and date palms, and both native and non-native ornamental plants (*Arizona Daily Star*, 1 December 1940).

Architectural Description

Overview of materials and construction

The monastery building shares some common material and design attributes that are visible on all elevations. The walls are composed of fired-brick sheathed in a light-pink concrete stucco and the foundation is a mix of steel posts and concrete footers within a poured concrete stem wall housing a basement. There are multiple roof forms, the majority of which are hipped with terra cotta tiles and concrete mortar. The other roofs are low-pitched shed-style above arcades or entrances with both terra-cotta tiles and mortar with exposed eaves with carved rafter ends or concrete slabs sheathed in stucco. Most windows too share similar attributes. Standard windows across much of the building include vinyl windows with two casements of four-lites each, as well as arched vinyl windows with three-lite casements, three-lite sliding sash, and five-lite fixed; many of which contain a crackle glazing. Most of the arched windows are located on the north wing, and all windows rest on red tile sills with a moderately-deep recess. A single Palladian window is located on the second story of the south wing facing west and is bordered by a cast-stone balcony (Figure 2 and Appendix A). Lastly, the orientation of the building follows standard design for Christian churches. The sanctuary is sited east-to-west allowing parishioners to pray east towards Jerusalem.

West Elevation

The primary elevation of the monastery faces west onto N. Country Club Road. The façade represents the “backbone” or arm between each axis or wing of the “E”, and is composed of a central, two-story rectangular arm running in a north-south direction flanked by wings protruding to the east. The two visible wing ends are the north wing housing the chapel and the south wing housing the living and work rooms. The central wing is not visible from the façade, but is located on-center and projects eastward from the east elevation of the arm (see Appendix A; Figures 1–4). The central arm is fronted by an arcade that runs the length of the arm and terminates at the intersection with each wing. The arcade is composed of rounded brick arches with cast-stone archivolts supported by stone Corinthian columns, resting on red tile pavers. Inside the arcade against the porch ceiling are a mix of supportive and decorative wood beams and small pendant lights.

Within the center of the arcade is an ornate entrance that acts as the main access to the private quarters (central and south wings) of the monastery. The entrance is framed by a rectangular cast-stone and plaster portico with an entablature inscribed with BENEDICTINE CONVENT in gold leaf lettering. Atop the cornice is a statue of St. Benedict housed in a smaller replica of the same portico capped by a brass cross. The portico frames a richly carved recessed wood-

paneled arched double door with brass hardware and 20 amber glass lites. Between the arch and the horizontal head of the door is a hand-carved medallion with relief lettering spelling the Latin word PAX accompanied by the image of a cross. Roughly in the center of the roofline are two boxy, tower-like rooms that protrude from the roof of the adjoining central wing and provide access to the roof deck. The connecting wing has a gable roof and the two rooms have hipped roofs; all with terra-cotta tile.

At the southwest end of the façade, the south wing is faced with a tiered artificial front. The front contains an elaborate scalloped parapet that rises well above the adjoining partially hipped roofline and is edged in cast-stone coping. At the apex of the parapet is a stone cross above a cast-stone shield flanked by floral motifs and bookended by geometric ornaments. Directly below and approximately on-center of the parapet is a rounded, cast-stone oxeye-style decoration with floral patterns incised into the surrounding stucco. Further down the façade (at the level of the second floor) is a Palladian window with an adjoining cast-stone balcony carved into decorative panels and supported by stone brackets.

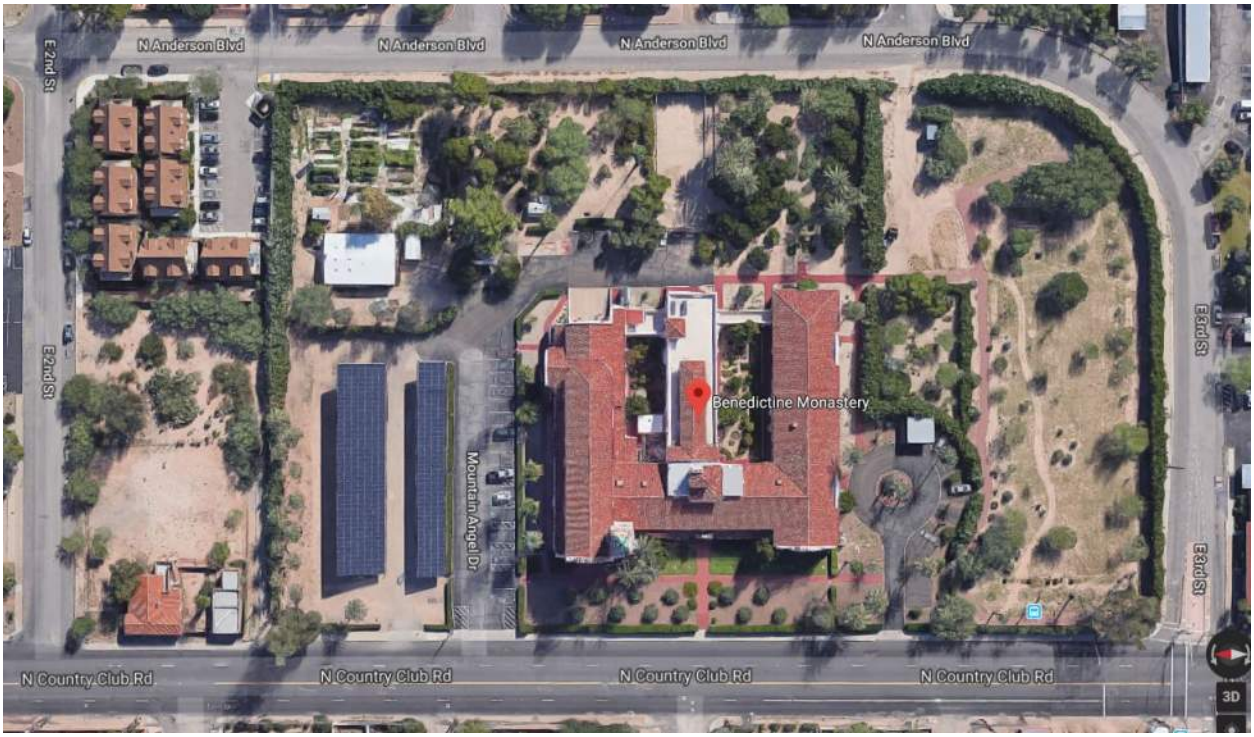

Figure 2. Google Earth image of the monastery in plan view (east is up [2018]).

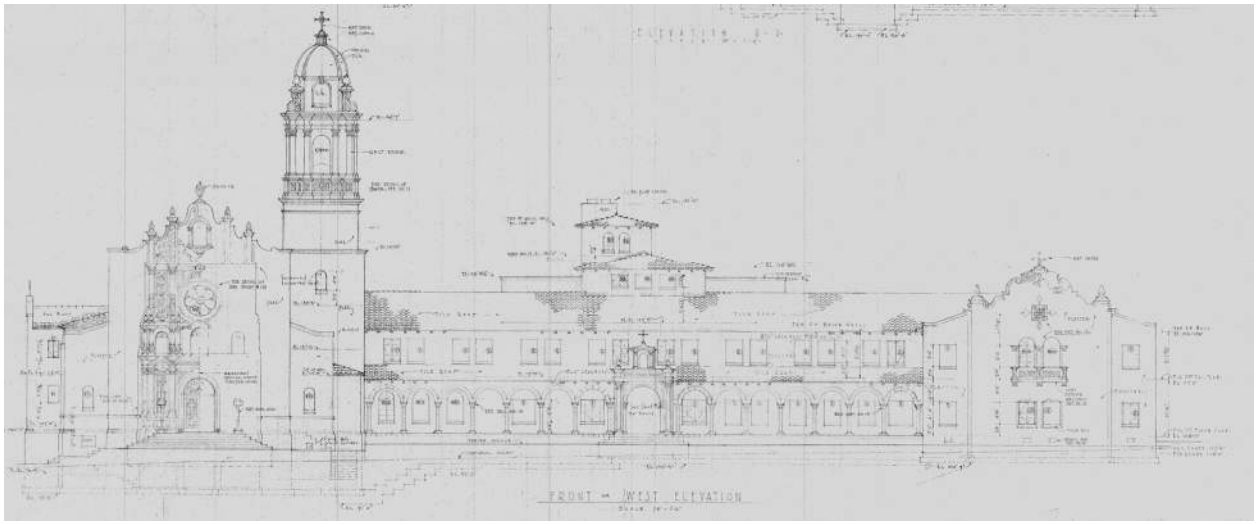

Figure 3. Reduced copy of the architectural rendering of the primary façade or west elevation of the Benedictine Convent and Chapel, 1939.

Figure 4. The west elevation or primary façade of the Benedictine Convent and Chapel, facing northeast (2019).

At the opposite end of the west elevation and fronting the north wing is the entrance to the chapel and sanctuary (see Figures 1–4). The sanctuary entry and associated bell tower are the

tallest and the most ornate portions of the entire facility. The raised entrance is composed of red tiles flanked by brass lanterns and railings (since painted) leading to an enriched door surround composed of cast-stone, framing a hand-carved wood-paneled double door. The door features wood handles, brass trim, cruciform shapes and a tympanum with BENEDICTINE SANCTUARY OF PERPETUAL ADORATION in relief. Inside the arched doorway are carved floral motifs, flanked by quasi- Corinthian-ionic pilasters, supporting an entablature housing three tabernacles for religious statuary, around which the entry surround continues to curve upwards around a central rose window, a fourth tabernacle, and culminating in an arched parapet (Figure 5).

At the southwest corner of the sanctuary entry is a square domed-tower. The tower is tiered; cresting to a multi-colored ceramic-tiled dome edged in copper ribs with a copper cupola and cross, and arched window openings. To the left of the entrance steps is an engraved cornerstone quarried from the Santa Rita Mountains. The walls are edged by hedge rows, with wall corners framed by palms and deciduous trees. Remnants of a grassy lawn also stretch across the façade.

North Elevation

The north elevation is composed entirely of the north wing, which is oriented east-to-west and houses the sanctuary, chapel, and associated rooms. The most prominent feature of the north wing is the rounded apse at the east end of the sanctuary and the clerestory that rises above the level of the aisle roofs located on either side of the sanctuary. The sanctuary has a hipped roof hidden below the parapet and aisle shed roofs; all sheathed in terra cotta. Other features include arcaded coping below the clearstory roofline, and a confessional room jutting from the wall near the northeastern half of the elevation. The confessional room is shallow, supported by concrete corbels, and topped by a hipped terra-cotta tile roof. A single raised entry is located near the northeast corner and marked by two rounded balusters located within an opening of the adjacent hedge row planted along the entire length of the north elevation. In addition, a protruding section of the north elevation mimics details of the southwest corner of the west elevation, including triptych style windows, a stone cross on the apex of the parapet, decorative wall treatments including a square cast-stone vent highlighted by incised stucco floral patterns, as well as a rounded false window, also of cast-stone (Figures 6 and 7; see Appendix A). The basement level of the building rises above grade and square windows with contemporary security bars are visible along the entire length of the north elevation.

Figure 5. Entrance to the Benedictine Convent and Chapel, facing southeast (2019).

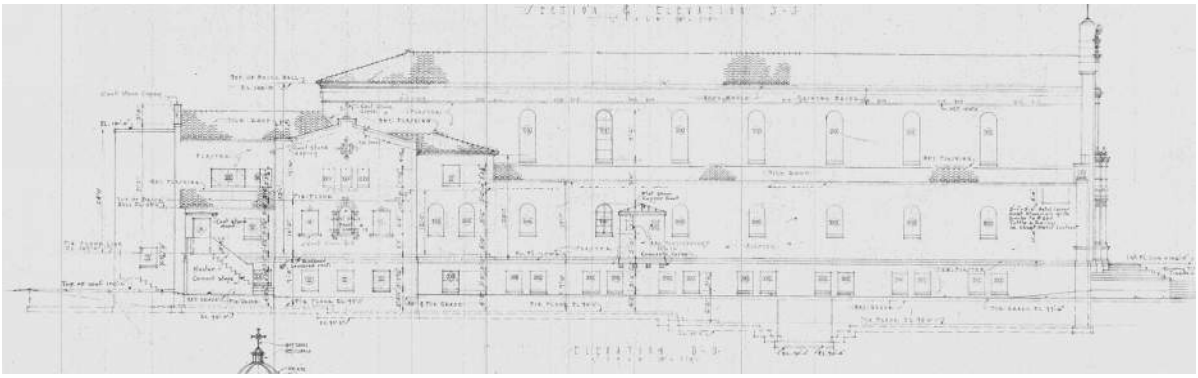

Figure 6. Reduced copy of the architectural rendering of the north elevation of the Benedictine Convent and Chapel, 1939.

Figure 7. The north elevation of the Benedictine Convent and Chapel, facing southwest (2019).

South Elevation

The south elevation is the more streamlined and less ornate of the entire building. The elevation is characterized by a long, two-story, rectangular wing (south wing) with a partially hipped roof sheathed in terra-cotta tiles with two entrances located near the east and west ends of the wing. The entrances are demarcated by a slight break (in the otherwise unbroken plane) in the wall whereby the roofline is punctuated by two gable roof forms rising about the edge of the eaves and outlined in terra-cotta tiles (Figures 8 and 9). Entrances are utilitarian in appearance and protected by stone hoods with low-sloped entries composed of poured concrete and painted red to match other elevations. The door near the southwest end of the wing is a wood-framed French door, and the other entry is a single wood panel door, with both protected by security screens. By-in-large the windows are evenly spaced across each story. Basement vents are visible across the length of the foundation and consist of breezeblock. Bougainvillea, orange trees, and date palms are also located against the building.

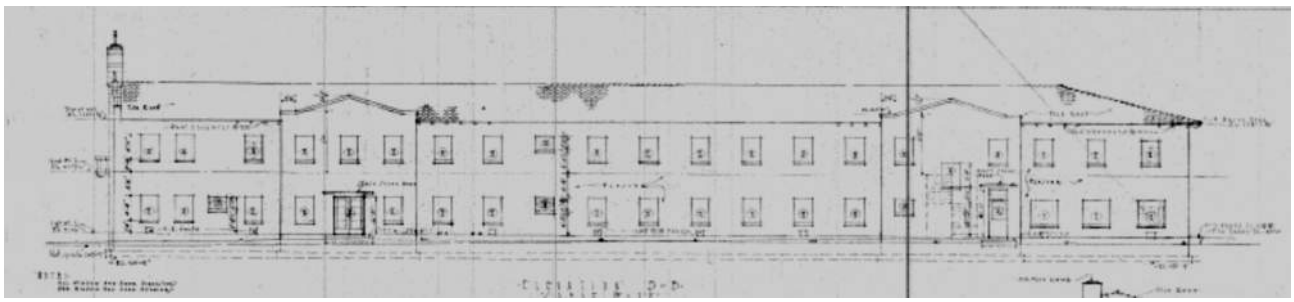

Figure 8. Reduced copy of the architectural rendering of the south elevation of the Benedictine Convent and Chapel, 1939.

Figure 9. The south elevation of the Benedictine Convent and Chapel, facing northeast (2019).

East Elevation

The primary decorative elements of the east elevation are the brick and cast-stone arcades that connect each of the projecting arms of the "E" to enclose the entire facility and soften an otherwise utilitarian appearance (Figures 10 and 11). Within the arches of the arcade are decorative iron screens that protect the courtyards from intruders. Immediately above the arcades are catwalks offering access between the second floors of each wing and are edged in chain-link fencing. The three "ends" of each wing are slightly staggered and each has a different front. The southeast or south wing has a boxy end with a hipped roof form and evenly-spaced windows, while the central wing has a low or nearly flat roof fronted by a raised loading dock with three doors protected by concrete slab overhangs, above which is a visible roof deck ramada. The face of the north wing has multiple projecting rooms and a mix of gable and shed rooflines with an uneven distribution of window and door openings. Decorative vents composed of breezeblock are located across much of the east elevation, and a sloped entry to the basement level is via roll-up garage doors. Vegetation immediately against the building is relegated to the corners, courtyard, and two small planting beds, however the remains of an orchard, a tennis court, shrine, and other outbuildings are located immediately east of the building.

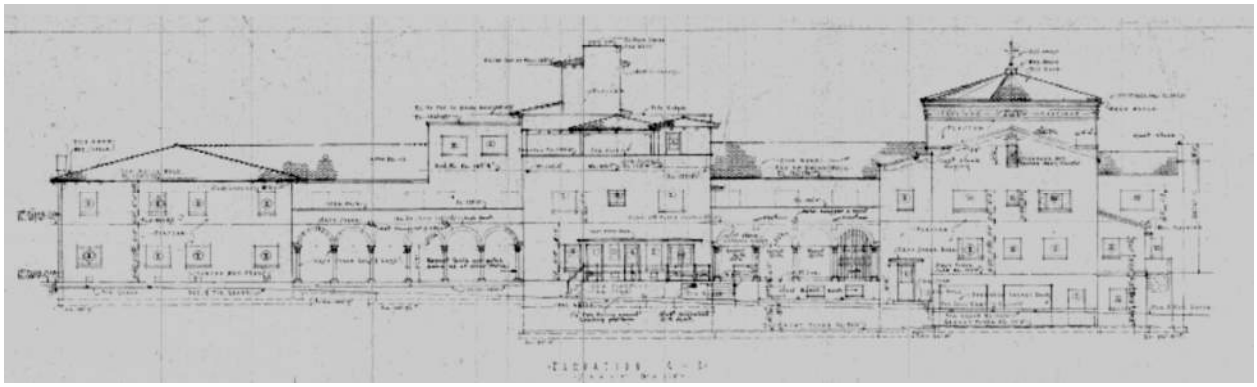

Figure 10. Reduced copy of the architectural rendering of the east elevation of the Benedictine Convent and Chapel, 1939.

Figure 11. The east elevation of the Benedictine Convent and Chapel, facing southwest (2019).

Interior Description

The monastery is composed of a basement and three stories. With the exception of the sanctuary, vestry, and receiving rooms on the first floor, the rest of the building presents a largely institutional, dormitory-style interior appearance. Starting with the third floor, the interior is composed of a laundry facility and an open-air roof deck with few distinguishing features present. The second floor is characterized by long, rectangular dormitory-style hallways housing individual rooms for each of the Sisters. Each room is square in size, contains a small corner sink and built-in shelves and wardrobe. The hallways are a white plaster with concrete and linoleum floors, and moderately low ceilings, with access to communal bathrooms

with colored ceramic tiles, steel-paneled bathroom stalls, and ceramic sinks. The second floor however, is not without decorative finishes. Finishes include rounded hallway entries with integrated corbels or brackets, and custom-made millwork including built-in wardrobes and shelves, telephone niches, and original pendant lighting.

The central and south wings of the first floor contain a similar configuration of small rooms and long unadorned hallways with original lighting, arched hallways openings, wall niches, custom millwork in each room, and communal bathrooms. On the other hand, the entirety of the north wing, the entrance, hallway, and flanking rooms to the central wing contain a number of custom-made features; features that distinguish themselves from the rest of the building.

Upon entry into the central wing is a two-roomed anti-chamber (Figure 12). The first room contains a stained concrete floor composed of an inlaid lamp motif encircled in the Latin phrase, ORARE ET LABORARE. Immediately to the east is a columned opening abutting two pony walls that look into the hallway. On both sides of the anti-chamber are small rectangular rooms with custom millwork cabinets, telephone niches, recessed shelving, and original pendant lighting. Farther down the hallway to the south is a small kitchen with a mix of steel and wood cabinets, Saltillo tile backsplashes, and a dining room with a wall-mounted and collapsible dining table hidden in the corner. Also, to the south is a receiving room with cove ceilings and original pendant lighting. The north hallway leading to the sanctuary contains decorative wall niches, hand-carved doors, and hallways with decorative brackets near the juncture between wall and ceiling.

Figure 12. Interior of anti-chamber into the central wing, facing east (2019).

The sanctuary and chapel that encompass the majority of the north wing are highly ornamental, and upon entry into the space—either from the narthex near the exterior entrance or from the interior hallway—the visitor is greeted with a soaring groined ceiling with multiple brick barrel vaults lined with cast-stone ribs that meet at decorative medallions across the length of the ceiling. The arches are supported by boxy columns with Corinthian capitals that delineate spaces between nave and aisle (Figure 13). Directly above the columns are floral art deco inspired glass and metal lanterns, and between each vault at the clearstory level are arched windows. The south wall of the aisle is punctuated by custom wood doors and smaller arched windows near the apse. On the opposite aisle, the north wall is lined with arched windows and a small wood-framed confessional booth. The center of the nave is carpeted and lined with wood pews that face the altar. The altar is located directly in front of the apse, and is composed of a green, pink, and white marble stepped platform with a scalloped canopy trimmed in gold leaf. The altar area is highlighted in pilasters circling the apse, edged in gold leaf and pink marble with small ornamental railings. To the north and south of the altar are transepts that provide access to the sacristy where vestments are stored in custom-made flat shelving drawers.

Figure 13. Interior of sanctuary facing the altar, facing east (2019).

Landscape

The monastery grounds consist of public (N. Country Club Road frontage [Figure 14]), semi-private (north and south elevations and perimeter), and private zones (courtyards). The landscaped grounds in each of the three zones contain a number of tree species, including fruit-bearing trees as well as shade and ornamental tree species. Palm types include *Phoenix dactylifera* (Date Palm), *Brahea armata* (Mexican Blue Palm), *Phoenix roebelenii* (Pygmy Date

Palm), *Washingtonia robusta* (Mexican Fan Palm), and *Phoenix canariensis* (Canary Island Date Palm). Native, fruit-bearing, desert-adapted, and non-native tree species include *Parkinsonia x 'Desert Museum'* (Desert Museum Palo Verde), *Prosopis sp.* (Mesquite varieties), *Olneya tesota* (Ironwood), *Persea Americana* (Avocado Tree), *Citrus sinensis 'Valencia'* (Valencia Orange), *Citrus x paradise* (Grapefruit Tree), *Punica granatum* (Pomegranate), *Olea europaea* (Swan Hill Olive), *Pistacia chinensis* (Chinese Pistache), other trees include Lime, Arizona Ash, Pine, Eucalyptus, and what is thought to be a Plumeria Tree.

Cactus and accent material are used throughout much of the site, most notably within the semi-private zone to the south. Many of these species, however, were not historically associated with the site, and likely added in later years in an attempt to reduce water consumption. Cactus and accent plant species include *Carnegia gigantea* (Saguaro), *Fouqueria splendens* (Ocotillo), *Daylirion wheeleri* (Desert Spoon), *Hesperaloe parvifolia* (Red Yucca), *Nolina microcarpa* (Bear Grass), *Opuntia lindheimeri* (Cow's Tongue Prickly Pear), *Opuntia santa-rita* (Purple Prickly Pear), *Agave Americana* (Century Plant), *Opuntia acanthocarpa* (Buckhorn Cholla), *Opuntia engelmannii* (Engelmann's Prickly Pear), *Ferocactus wislizenii* (Fishook Barrel).

Figure 14. Landscape grounds along west façade, facing northeast (2019).

Within the three zones, landscape design principals have been applied to varying degrees. The public zone fronting N. Country Club Road includes the development of foreground or introduction-space. Historically, that consisted of a green lawn extending from foundation plantings outward towards N. Country Club Road. The green lawn would have allowed for gatherings or other events too large to be accommodated in the private spaces either within the monastery or elsewhere on the grounds. Typical of the time period, a manicured front lawn was

not only designed to welcome visitors, but the manner in which it was cared for was a reflection of the residents within. Beyond the foreground, a traditional technique of providing trees, to bring the scale of a building down to a more pedestrian level/scale, was applied. This was accomplished by introducing date palms, fan palms, juniper, and other tree species to help bridge the scale of the building to the level of the visitor or pedestrian. Much of the primary (west-facing) façade, from the bell tower to the south, was left open or free of excessive vegetation; and by doing so, the ornate arcade is left exposed to the roadway. This exposure, would have created a pleasing transition from outdoor space, to transitional (covered yet open) space, to interior space. Further, allowing the arcade to remain open conveys a sense of openness and welcoming, and provided the opportunity for pedestrians to observe activity within the monastery grounds, thereby adding life and personality to an otherwise closed-off and private facility.

Another traditional landscape device was employed along the façade—a low hedge—for screening the intersection between foundation and grade (Figure 15). Vegetation however, was purposefully kept away from the entrance around the sanctuary. The openness was a means to provide clear and unobstructed views of and emphasis on the sanctuary and chapel.

Figure 15. Hedge along west-facing arcade, facing northeast (2019).

The two private zones include the north and south courtyards. The north courtyard has been developed as an orchard with a variety of citrus trees. The courtyard is enclosed on the north, west, and south sides, whereas the east side is bounded by an arcade with wrought iron fence

panels recessed into the open arcade. The south courtyard is similar in layout to the north courtyard and is organized with a traditional orchid layout. Tree types include a variety of citrus trees and one avocado tree. The avocado tree is the largest tree in this courtyard and acts as a focal point of the space. The south edge of this courtyard includes a formal, open air walkway that is defined by a series of balustrade lining the north edge of this walk with a concrete slab bench (Figure 16).

The citrus orchard, located on the east side of the grounds in the semi-private zone and outside the public viewshed, was originally planted with approximately 40 orange trees (the variety is thought to be Valencia) (Mauer and Bradley 1998) Over time, some trees have been lost due to poor maintenance practices, age, and gradual decline in health. It is estimated that two-thirds of the trees currently remain in place and appear to be in fair-to-poor condition (Barrett 2018). The lower branches are painted white to protect them from sunburn and while it appears that the orchard is being regularly irrigated, the fruit is no longer being harvested (Figure 17).

Figure 16. Walkway within the south courtyard, facing east-northeast (2019).

Figure 17. Orange orchard, facing northeast (2019).

In general, standard landscape design principles have been incorporated on the monastery grounds, such as punctuating building corners with trees, utilizing a grid-pattern for the orchards in the semi-private zones, and implementing lower-story plantings to help direct foot-traffic and to line walkways. Additionally, the use of cactus or accent material has been utilized at key locations throughout the facility, both as an aesthetic feature to help define unique areas on the grounds (such as a small reflection garden or shrine), but also as a symbolic transition to a more sustainable landscape. Several years before the Sister's made the decision to sell the facility, they were actively trying to make the facility more sustainable, including the landscape.

Overall, the original landscape plant palette and associated layout is typical of mid-20th century landscape design principles practiced in the desert southwest. The presence of a front lawn, foundation plantings, hedges, and corner trees emphasize the period in which it was designed. During the 1940s, the concept of water conservation or utilizing low-water use plant material was not a major component of landscape design, and since at least 2005, non-native plants were being actively removed or replaced with drought tolerant plant materials.

Setting

At the time of construction, the monastery was located on the eastern edge of Tucson's suburban periphery. With the exception of a handful of houses immediately west and northwest, the building stood as a prominent feature on the horizon (Figures 18 and 19). Following the post-World War II housing boom, the Sam Hughes Neighborhood to the west expanded to N. Country Club Road immediately adjacent to the monastery, and growth along Speedway Boulevard and 6th Street, ringed the once vacant land around it. Today, the

monastery sits among dense suburban and commercial development, and is bounded by paved streets, parking lots, and hedgerows. The once rural feel of the property has been altered, and modern features such as solar arrays and paved parking have taken its place. In spite of these changes over time, the building continues to retain its original footprint and much of its original landscaping.

Figure 18. Overview of monastery facing east, ca. 1940. Image courtesy of Arizona Historical Society (AHS No. 75072).

Figure 19. Overview of monastery facing northeast, ca. 1940. Image courtesy of Arizona Historical Society (AHS No. 75073).

Alterations

Very few alterations to the monastery have taken place over its history, with most relegated to interior repairs, energy efficient modernizations, and exterior landscaping. Beginning in the 1990s and extending through 2012, sinks were added to each of the sister's private quarters, electrical and HVAC were upgraded, a new irrigation well was added and a new fire suppression system was installed. The chapel too has been repainted several times over the years (personal communication with Poster Frost Mirto 2019). The most noteworthy changes to the building occurred more recently. In 2008, two solar panels were installed on the roof and a solar array was located in the parking lot north of the building. Between 2002 and 2004, 200 windows, excluding the rose window, were replaced with energy efficient double-paned windows (*Arizona Daily Star,* 13 October 2008). The original windows were a mix of 19 different varieties of steel sash, fixed arched windows, and steel casement windows. The replacement windows are a brushed brown metal to mimic the original steel, and follow the original window schedule as to number of lites, mullions, and reveal.

The most significant alterations to the property are related to the landscape. Around 1960, a parking lot was paved directly north and adjacent to the north wing, an additional overflow parking lot was graded, and by 2008, the graded lot contained solar panels. Over its developmental history, the vegetation around the property has matured and leafed out, but in

other areas, vegetation has been either removed or replaced. For example, the grassy lawn located along the curb fronting N. Country Club Road was removed and replaced with decomposed granite and shrubs. Within the past 5 years others have been replaced with drought tolerant plants, most of which are currently dormant. In addition, interior courtyard spaces have been revegetated with larger shrubs, perennials, and trees, and many of the original orange trees planted when the facility opened have since been cut down due to age or disease or left in a dormant state. There is not sufficient documentation to correctly identify the ages of existing vegetation, however during field documentation, a licensed arborist confirmed that none of the native species on site were of historic age. Based on a handful of historic photographs, only the grassy lawn, date palms, orange trees, and hedgerow along the property line to the east were part of the original construction.

Statement of Significance

Chronology (1935-2018) [Period of Significance 1940]

The Tucson Benedictine Convent and Chapel of Perpetual Adoration was established to house a congregation of Sisters that came from the Benedictine Convent of Perpetual Adoration in Clyde, Missouri. The Sisters were part of a small Catholic religious order that followed the Rule of St. Benedict, and trace their roots to the 1857 Swiss monastery of Maria-Rickenbach (available at: https://benedictinesisters.org/, accessed January 2019). In 1935, Reverend Bishop Daniel Gerke sent a formal invitation to the Clyde monastery inviting the Sisters to Tucson. Between October and November of 1935, 22 Sisters moved to Tucson from Missouri. Following the death of prominent Tucson businessman Albert Seinfeld, his mansion at 300 N. Main Street (designed by renowned architect Henry Trost) was sold to the Sisters and converted into a convent. For the next five years, the Benedictine Sisters lived in the former Steinfeld Mansion, but the building was not large enough to accommodate their needs, and they requested the services of an architect to design a new residence (*Arizona Daily Star*, 7 November 1935). In 1936, they contracted architect Josias Joesler to complete a concept for an addition to the Seinfeld Mansion. His concept was never realized however, and in 1939 the Sisters acquired the N. Country Club Road site, hiring architect Roy Place to develop a new concept (available at: https://preservetucson.org/, accessed January 11, 2019).

Construction began in November 1939, and in the spring of the following year, Reverend Bishop Gerke dedicated the cornerstone as it was laid (Figures 18–20). The stone, quarried from the Santa Rita Mountains, was inscribed in Latin, translating to “To the Eucharistic King of Ages, Prince of Peace, this Temple of Perpetual Adoration is dedicated.” In early December of 1940, the Sisters began moving into their new home and held several open houses of the new facility before all but the chapel and sanctuary were closed to the public (*Arizona Daily Star*, 7 December 1940 and 8 December 1940).

Figure 18. Groundbreaking ceremony with Bishop Daniel Gerke and Mother Carmelita (far right), 1939. Image courtesy of Arizona Historical Society (AHS No. 7550).

Figure 19. Laying of the cornerstone, 1940. Image courtesy of Sister Joan to Poster Frost Mirto (2019).

Figure 20. Laying of the cornerstone by Bishop Daniel Gerke, April 23, 1940. Image courtesy of Arizona Historical Society (AHS No. 7874).

The blessing of the building was held on December 15, 1940 and the first mass was held on December 16, 1940. Following the inaugural service, the chapel was formally opened to the public. The only impediment to officially dedicating the building was the arrival of the marble altar for the chapel. It was to arrive from Italy, but with World War II raging in Europe, the dedication ceremony would wait several years. In the interim, the altar from the Steinfeld Mansion was relocated to the new monastery. On the evening of December 8th, 1940, the monastery was closed, and no one not of the Benedictine Order was permitted beyond the Chapel and Sanctuary *(Arizona Daily Star*, 8 December 1940). The public services offered to the community included an open chapel and sanctuary for "adoration and worship" between 5 am and 8:30 pm daily, except Sundays when the public facilities opened at 7 am. Holy mass was provided daily at 6 am, and later moved to 5 pm.

During their tenure at the monastery, the Sisters did not receive financial support of the local diocese, and instead supported themselves by making and selling altar bread to churches throughout the Southwest —including selling gluten-free communion wafers—harvesting and selling dates and oranges, and selling various other handy-crafts at a small gift shop on the premises. In addition to daily prayer and making of altar bread, the Sisters occupied their time with bookkeeping, kitchen supervision and meal preparation, general cleaning, groundskeeping, caring for vestments, and flower arrangements for the altar (Brown 1974). By the late 1960s, many of the previous rules assigned to the order, including vows of silence and restrictions on visitors were relaxed (Shay 1975).

In the 1990s, the Sisters no longer produced altar bread as their primary source of income, with the task taken over by the Clyde Monastery. By 2010, 26 Benedictine Sisters were residing at the monastery. In the last several years, their primary means of income came from production of vestments and other handmade items in the gift shop. The sale of dates and oranges from the orchards also dropped off, as the trees were nearing the end of their useful life, and steps were being taken to conserve energy and water, therefore new trees were not planted to replace them (*Arizona Daily Star*, 13 October 2008, and 22 November 2010; personal communication between Sister Joan and Corky Poster). On February 26, 2018 the decision was made to close the monastery. All of the Sisters relocated to the motherhouse in Clyde, Missouri. With the closing of the Tucson monastery, the Missouri order remains the only monastery of this order still in operation within the United States (available at: http://www.tucsonmonastery.com/, accessed January 14, 2019).

Architect

Roy Place was born December 17, 1887 in San Diego, California to Harry and Stella Place. Place had one sister, Irene Place Choate. In 1906, Place graduated from high school and moved to Sacramento where he held an apprenticeship in architecture. During the next decade, Place worked as an architect in California and Chicago, met and married Wynne Crowe, and became the father of two sons, Lew and Meade (AHS n.d.). During his time in California, Place worked as an architect for Shepley, Rutan & Coolidge Architects of Boston, Massachusetts and was an affiliate of the California State Engineering Department, where he was a designer and a supervisory architect on several state buildings, including acting as the architect-inspector for the State Insane Asylum in Patton, California (Cooper and Place 1989). In 1914, the California architectural firm of L.T. Bristow and John B. Lyman was awarded the architectural contract for the design of the University of Arizona's Mines and Engineering building. Lyman, a close friend and colleague of Places', invited him to come to Tucson to collaborate on the project. During the first year of the University of Arizona project Lyman and Place formed their own architectural offices in an old adobe building on the east side of Stone Avenue between Broadway Boulevard and Congress Street. By 1916, Place had made Tucson his permanent home. Between 1916 and 1924, Lyman and Place collaborated on the design of 39 buildings on the University of Arizona campus including, Mines and Engineering (1916), Mechanical Arts (1918), Pyro Metallurgy (1919), Maricopa Hall (1920), Cochise Hall (1921), Steward Observatory (1923), and the Main Library ([1927] now Arizona State Museum).

In 1924, Lyman returned to San Diego to take over as president of his father-in-law's department store. Place remained in Tucson, opening his new office on the second floor of the Steinfeld Grocery Store at the northwest corner of Pennington Street and Stone Avenue. Before Place took up residence in the building, it had once been the local post office and the former photography studio of Henry Buehman, who complied a prolific photographic collection chronicling Tucson's history. Place hired former draftsman to Henry Trost, James McMillan, as

his chief architect, who, under Place's direction would design a number of buildings on the University of Arizona's campus (Cooper and Place 1989).

By the end of the 1920s, Place was one of the most prolific commercial architects working in Tucson. Between 1924 and 1940, Place designed some of the region's most recognizable buildings, including the Pioneer Hotel, Benedictine Sanctuary (Figure 21), Mansfeld Junior High School, Arizona School for the Deaf and Blind, Veteran's Administrative Hospital, Plaza Theater, Tucson High School, Corbett Lumber and Hardware Store, Bear Down Gym, Yuma Hall, Gila Hall, East Stadium, and Dormitory, the U.S. Post Office on Fourth Avenue, Woolworths, and portions of the Tucson Medical Center campus. Outside of Tucson he designed the Cochise County Courthouse in Bisbee and the U.S. Post Office in Yuma.

While his residential portfolio was smaller, Place had great influence over the subdivision design of Colonia Solana, acting as one of four architects overseeing the layout of the subdivision, as well as designing its first model home and creating an elegant Spanish Colonial sheathing for the El Con Water Tower (AHS n.d.).

Figure 21. Roy Place (right) and Reverence Gerke (left) at the monastery cornerstone ceremony, 1940. Image courtesy of Sister Joan to Poster Frost Mirto (2019).

In 1940, prior to joining his father's architectural firm, Lew Place had worked for his father as an inspector and clerk. He had also apprenticed under James McMillan prior to acquiring his architect's license. With the expansion of the firm, the office moved to the corner of Stone Avenue and Pennington Street; setting up shop in the very building Place designed for

Montgomery Ward in 1929. The firm's name changed to Place and Place and Lew retained the name after his father's death in 1950.

In addition to his architectural portfolio, Roy Place was active in the local Tucson community, and was affiliated with numerous fraternal and philanthropic groups, including Tucson Lodge No.4, Arizona Consistory No.1, and El Zaribah Temple. He was past president of the Tucson Rotary Club and a member of the Old Pueblo Club, El Rio Golf and Country Club, past president of the Engineer Club, and the first president of the Arizona chapter of the American Institute of Architects (Cooper and Place 1989). In later years, as Lew took over more responsibility at the firm, Roy turned his interest towards ranching, and acquired the Bear Valley Ranch in Santa Cruz County and a farm in partnership with his sons in Amado. Roy Place died in Tucson on September 22, 1950. He was 62 years of age.

Landscape

As construction of the monastery was completed, the grounds were cleaned of construction debris and rough graded. On-site concrete sidewalks, curbs or other hardscape areas were completed prior to the start of landscape operations. The original plant material was purchased and installed from Reid's Rancho Palos Nurseries (Reid's). Based on historic photographs dating to the 1940s, the lawn and date palms along N. Country Club Road were the first landscape elements to be installed. The date palms (*Phoenix dactylifera*) adjacent to the main entrance, as well as the vehicular turn-around to the south, match early photographs of the monastery and appear to be of the original installation. Archival photographs indicate that the date palms were originally all planted with an 8' (+/-) diameter concrete ring around the base of each tree; most likely these were installed as a means of preventing the migration of turf grass towards the base of the trunk (Figure 22). Again, based on historical photographs, the juniper hedges, trees, and other low-lying shrubs were not planted as part of the original landscape and were later, albeit historical, additions. The exact date of their installation is unknown.

It is also unknown to what extent, if any, Roy Place had in the design of the landscape. It is presumed Reid's most likely provided the landscape design and layout. Besides trees, shrubs, and vines, Reid's advertised "Landscape Services" in the early 1940's, which may have included design services (*Tucson Daily Citizen*, 30 July 1940 [Figure 23]).

Figure 22. West façade with original date palms and lawn, ca. 1940s. Image courtesy of Arizona Historical Society (AHS No.75076)

Figure 23. Advertisement for Reid's Rancho Palos Verdes Nurseries. *Tucson Citizen* 30 July 1940.

National Register of Historic Places Status

In 1994, the Sam Hughes Neighborhood Historic District was listed in the National Register of Historic Places (NRHP) and included 588 contributing resources within a period of significance dating from 1918 to 1953 (Rumsey 1994, Appendix B). In 2000, the district boundaries and resource count were amended to include additional properties increasing the district's total resource count to 615 contributing properties (Rumsey 2000). During the original nomination, the Benedictine Monastery was identified as a contributing resource to the district, although the description within the nomination document is misleading. It was identified as a non-contiguous contributing property outside the district's boundaries, which today would not be acceptable for NRHP listing as a contributing property (contributing properties must be within the district's boundaries). Further, no Arizona State Historic Property Inventory Form (HPIF) was completed at the time of designation (personal communication with Eric Vondy, Arizona State Historic Preservation Office on January 11, 2019). A newly completed HPIF and associated Pima County Assessor's information is included in this City of Tucson Historic Landmark application package (Appendixes C and D). Irrespective of whether the property was correctly identified and attributed to the district as a contributing resource, it is undoubtedly individually eligible to the NRHP. It clearly expresses individual distinction apart from the Sam Hughes Neighborhood Historic District, and readily conveys integrity of location, feeling, materials, design, workmanship, and association. Setting has changed multiple times over the years, and its integrity has been compromised.

NRHP Eligibility Criteria

The building is currently listed in the NRHP under eligibility Criterion C, based on its association with architect Roy Place and as an expression of monumental religious architecture. The Period of Significance identified in the Sam Hughes Neighborhood district nomination is 1918-1953, but for the purposes of this application, an appropriate Period of Significance is 1940 which signifies the date of construction.

Under guidelines established by the City of Tucson for this landmark application, it is essential that the monastery possess NRHP integrity for designation as a local landmark, meaning that the property retains its essential form and construction and continues to exist in the setting it was intended to occupy. Per these requirements, it is essential that the building retain most-if not-all, of the following aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. The building possesses integrity of location, feeling, design, materials, workmanship, and association. It continues to reside it its original location, retains nearly all of its original design and materials, and readily conveys its feeling and association with the Catholic Church and Roy Place's architectural imprint.

Future Treatment and Design Guidelines

At the time of the monastery's construction in 1940, Spanish Colonial Revival was reaching the end of its popularity, especially highly ornate designs on a monumental scale. As a result, the monastery stands as one of the last stylistic examples of Spanish Colonial Revival in Tucson. Moreover, the building is the last of architect Roy Place's designs that readily conveys its association with him. Place's favored aesthetic medium during the height of his career was Spanish Colonial Revival, and the City's iconic and widely recognizable civic, educational, and religious buildings of this style were all designed by Place. Because of the singularity of the monastery, it is essential that the future rehabilitation of the building preserve the property and its character-defining features that give the building its historic significance. The following provides guidance for preservation of the building's characteristic features, and refers only to the preservation and protection of the designated boundaries of this historic landmark application package (Appendix E). The boundaries of the landmark include the footprint of the monastery and a 40, 067 sq. ft. buffer around the perimeter of the building for a total of 77,762 sq. ft. (see Appendix E).

The Design Guidelines for the Benedictine Monastery are based on the *Secretary of the Interior Standards for the Treatment of Historic Properties* (Standards). These Standards outline four preferred treatment methods: (1) Preservation, (2) Rehabilitation, (3) Restoration, and (4) Reconstruction (National Park Service 2017). Each of the four treatment methods include ten standards that help guide planning and treatment of historic buildings. The Standards and their associated guidelines can be applied to all types of historic properties, and they include treatment standards for a property's exterior and interior; a property's landscape features, site, environment, and new construction. The preservation approach outlined below is one of *preservation* of the exterior only and *rehabilitation* of the interior.

<u>Using Preservation as a treatment option entails adherence to the following 8 numbered standards:</u>

1. A property will be used as it was historically or be given a new uses that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.

2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

4. Changes to a property that have acquired significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken (United States Government 1995).

Using Rehabilitation as a treatment option entails adherence to the following 10 numbered standards:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Specific treatment objectives for the property include:

I: Preserve the location of the building by not altering the footprint (through either additions or reductions in sq. ft.), the façade, or immediately adjacent sidewalks or plantings (see Figure 2 for site layout and Appendix E for boundaries). Retain hedgerows, date palms, and junipers immediately adjacent to the building's footprint. In the event of damage or disease of vegetative materials, replacement plants may be any of the following: like-for-like replacement or plants with similar color, texture, and shape. As per 3B on Standards, grass may convert to paving.

II: The overall E-shaped floorplan, height, and exterior materials will be preserved. All decorative features (e.g. cast stone, copper finials, brass railings, ornamental iron, lantern and pendant lighting, brass and wood door fixtures, hardware, tiles [dome and roof], and statuary as they exist at present on the exterior of the building will be preserved and retained over time. Preserve representative samples of interior millwork, such as doors and built-in shelving, and structural wall features (Figures 24–26). In the case of repair or damage, all aforementioned features will be rehabilitated or restored as necessary.

Retain original landscaping components from early 1940s located immediately adjacent to building, and portions of the frontage grounds (includes lawn [except as noted in Standard 3B], juniper, date palms, and hedgerow). Additionally, preserve in-place representative plant species from within the two courtyards (both courtyards are extremely overgrown and unusable at present). Replace only as necessary with identical plant materials or plants that mimic the original planting in color, texture, and shape.

Plant material and trees located outside the HL boundaries will be grafted and/or transplanted to Mission Garden located at 946 W. Mission Lane (*Arizona Daily Star*, 15 August 2018).

III: Preserve and retain all exterior materials used for walls, roofing, foundation, porches, and decoration. Those exterior materials include brick, stucco plaster, paint, terra-cotta roofing tile, concrete mortar, cast stone, ceramic tile, wood (eave ends and beams inside arcades), and metal ornamentation (brass, copper, and wrought iron).

The Benedictine Sisters of Perpetual Adoration recently replaced over 200 windows with energy-efficient contemporary windows that resemble the original casements in color, number of lites and mullions, and glazing. In the event that the windows are damaged or need repair or replacement, effort should be made to repair the window instead of replacement, but if not feasible, the replacement window should mirror the original windows in design, color, texture and other visual qualities and, where possible, materials. The same premise holds true for any exterior wall material or treatment that may require repair or replacement.

Retain hedgerows, date palms, and junipers immediately adjacent to the building's footprint. Mitigation in areas outside of the historic landmark boundaries, will be accomplished by conducting a plant inventory to identify, record, and evaluate for salvage all remaining plants within the parcel. As noted previously, vegetation located outside the HL boundaries will be grafted (trees) and/or transplanted to Mission Garden located at 946 W. Mission Lane (*Arizona Daily Star*, 15 August 2018).

Figure 24. Example of a character-defining portico, facing northeast (2019).

Figure 25. Example of decorative wall treatments throughout facility (2019).

Figure 26. Example of millwork within the sanctuary on the first floor, facing south (2019).

IV*:* All elements of workmanship in the monastery's exterior design and materials will be retained and preserved (Figure 27). Address any repairs or damage that would directly affect the quality of workmanship of the exterior.

V: Preserve to the extent possible those qualities that evoke a feeling of contemplative space indicative of a cloistered religious setting, namely retention of the exterior, interior courtyards, arcades, and walkways in and immediately around the building. Retain hedges and trees immediately adjacent to building, and portions of the frontage grounds to reinforce sense of place.

VI: Preserve the characteristic Spanish Colonial Revival features and appearance as designed by Roy Place to retain integrity of association. Moreover, Catholic iconography should be retained and preserved including all exterior statuary and inscriptions to maintain its religious associations.

Figure 27. Entrance to sanctuary displaying a high-level of workmanship, facing southeast (2019).

In the event that repair, rehabilitation, or other changes may be required, the design review process will follow a similar path as existing City of Tucson Historic Preservation Zone Reviews. For future projects not requiring a building permit (such as electrical upgrades, fences, gates, and window repair, etc.), an on-site review will be conducted by a member of the City of Tucson Planning and Development Services Department and a member of the Tucson-Pima County Historical Commission Plans Review Subcommittee. A full review by the Tucson-Pima County Historical Commission Plans Review Subcommittee will be required for any project involving a building permit or modification of the exterior appearance of the monastery. Demolition will require Mayor and Council approval.

HISTORIC LANDMARK DEVELOPMENT STANDARDS TABLE

Refer to HL for Additional details.

Item	*Topic*	*Standard*
1	Benedictine Monastery Exterior	The Exterior of the Monastery will be preserved and all of its character defining elements will be preserved and repaired as necessary (as per Secretary of the Interior Standards), except for the items listed below (A).
1A	Roof Terrace	The roof of the central wing of the Monastery has been historically used as a Terrace. It is proposed to continue this historic use. In order to do so, there will need to be a new walkable surface installed, and a discreet taller protective guardrail to meet current codes. The laundry room may be converted and expanded to the terrace to create a larger MPR.
2	Benedictine Monastery Interior	The Benedictine Monastery Interior is excluded from the regulatory requirements of this Historic Landmark nomination.
3	The Historic Landmark Boundary	The Monastery site and landscape will be preserved and all of its character-defining elements will be preserved and repaired as necessary (As per Secretary of the Interior Standards), except for the items listed below (A-D).
3A	Sunken Plaza	There will be a sunken plaza installed at the north east corner of the Monastery to allow for ADA access to the basement (under the Chapel) for support uses for the residential development.
3B	Front grass area	In order to conserve water, the two grass areas on the west face of the Monastery entry may be replaced with appropriate landscape.
3C	Interior Patios	The two interior patios of the Monastery will remain in their general historic character, but modifications to allow for adaptable reuse of these patios will be permitted.
3D	Mechanical Equiptment	Mechanical equipment may be allowed to be placed within boundaries of the HL in a careful and discreet manner.

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